CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 11, No. 5 TORONTO, JANUARY 30, 1946 $2.00 Per Annum

Form Post-War Service Group

Goldhar Made UA Eastern Manager

Jack Goldhar, Detroit district manager for United Artists and a member of a family long connected with exhibition in the Toronto area, has been named eastern division manager by J. J. Unger, general sales manager of the company.

(Continued on Page 3)

Exhib Trio Plans Concert Series

The Sam Fingold-Ralph Dale-Dick Main combination, which operates 12 Ontario motion picture theatres through the Theatre Amusements Company and plans several drive-in situations, continues to broaden its scope into other phases of entertainment.

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Finance Minister Praises War Services, Hails New Body

The Canadian Motion Picture War Services was dissolved and the Canadian Motion Picture National Services Committee constituted at a meeting last week in the Royal York Hotel, Toronto. Present to thank the committee was the Hon. J. L. Ilsley, minister of finance, who presented its chairman, John J. Fitzgibbons, with a plaque of plywood and was in turn presented with a film record of industry activities. Ross McLean, deputy film commissioner, supervised the editing of the souvenir two-reeler.

Mr. Ilsley congratulated the committee on its decision not to disband, pointing out that em-

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Allan E. Robinette Odeon Legal Chief

Odeon Theatres will have an internal legal and corporate department headed by Allan E. Robinette, formerly of the firm of Lawson, Stratton, Green and Ongley. He is a brother of John J. Robinette, KC, of that firm.

Allan Robinette returned earlier this year after service overseas with CASF, in which he held the rank of captain.

Expanded activities of Odeon Theatres make necessary the creation of the department headed by Robinette.

He will be located at the Odeon head office, Toronto.

McKenzie to ASN

David McKenzie, former secretary of the National Film Society, has joined the staff of Associated Screen News as industrial film consultant.

Telephoto Will Handle Ampro

Formation of Telephoto Industries Limited, 1195 Bay Street, Toronto, to handle distribution and servicing of Ampro 16 mm. motion picture equipment and accessories in Canada and Newfoundland, was announced jointly by the Ampro Corporation and

(Continued on Page 3)

Political Tiff on Film Censorship

Changes in the Saskatchewan film situation led to public differences between Rupert D. Ramsay, Saskatchewan leader of the Progressive - Conservative Party, and Labor Minister C. C. Williams of the CCF government. Williams issued a statement "to

(Continued on Page 6)

Warners Releasing Backlog Pictures

Present Warner Brothers release schedule has been revised to permit additions from the company's $25,000,000 backlog of completed pictures as fast as market conditions allow. The decision was reached at the first Warner Bros. studio meeting which major distribution executives attended since the close of the war.

Harry M. Warner, president, and Jack L. Warner, vice-president in charge of production, presided. The meeting was attended by Ben Kalmenson, vice-president in charge of sales; Wolfe Cohen, president of Warner International; Mort Blumenstock, vice-president in charge of publicity and advertising, and Alex Evelove, studio publicity director. The new policy is the result of meetings during which the en-

(Continued on Page 16)

A Feature Short

Warner Brothers is offering on their shorts list "Forest Commandos," the story in color of fire-fighting in Ontario. It's one of the most beautiful and exciting shorts ever.

Scripted by Glenn Ireton, Warners public relations chief in Canada, it was produced with the cooperation of the Department of Lands and Forests and shows the business of fire-fighting from spark to ashes.

Aside from the rare visual beauty of the scenery and its enemy, the fire, "Forest Commandos" actually contains more excitement than the majority of features. The fire-fighting scenes are so vivid that you want to leave your seat to help.

It should be the top short on the WB schedule.

Mtl. Film Building In City's Heart

Preliminary work has been finished and plans have been approved in principle by Regal Films and Empire-Universal Films for the quarters about to be erected for them in Montreal by Cummings & Vineberg. The new Montreal Film Exchange Building will be on Alexander Street, downtown, right behind the Princess Theatre.

It is expected that ground will be broken in early spring and the premises ready for occupancy in October.

The building, four storeys except for the portion devoted to screening rooms, will be of modern design, with the exterior finished in stone and giving the appearance of being a specialty structure rather than an office or factory type.

Space will be available for

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COURTNEY, HALIFAX IS ODEON SUPERV'R

Thomas J. Courtney of the Casino Theatre, Halifax, has been appointed Maritimes supervisor for Odeon Theatres, it has been announced by A. I. Garson, general manager of that territory. Courtney's headquarters for his new position will be in the Casino, of which he is manager.

FILMED ENTIRELY IN COLOR!

FILMED IN ALL THE GLORIOUS Color OF NATURE'S WONDERLAND!
AS BEAUTIFUL AS A DISNEY FEATURE COME TO LIFE!
The ENCHANTED FOREST
with Edmund LOWE • Brenda JOYCE
Billy SEVERN • Harry DAVENPORT
JOHN LITEL • CLANCY COOPER
and BLACKIE..."Jim" THE CROW
Screenplay by Robert Lee Johnson, John Leber and Lee Brock • Original Story by John Leber
Produced by JACK SCHWARZ • Directed by LEW LANDERS
Associate Producer Lee Brock
See...
THE TREE THAT WON'T FALL!
THE LANDSLIDE THAT CARRIED AWAY A TRAIN!
THE EXODUS OF THE FOREST CREATURES!
Meet THESE LIVE LOVABLE ANIMALS
BLACKIE The Crow with the 'Taking Ways'!
BRUNO The Life Saving Dog!
TIPPIE The Friendly Fox!
MR. GREEN The Frog Who Predicts the Weather!
SNOOPY The Gun-shy Squirrel!
MR. KING The Seeing-all Eagle!
NANA The Easy-going Goat!
TOM The Mighty Mountain Lion!
HEAR THESE SONG HITS!
"It's Been A Wonderful Day"
"You Can Always Hear Music"
"Song Of The Lumberjacks"
PRC

"It's Wonderful . . ."
(LOUELLA O. PARSONS)

★

"Special appeal to kids of six to sixty . . ."
(DAILY VARIETY)

★

"P. R. C. biggest box-office bet . . . one that will make money for the exhibitor"
(BOX-OFFICE DIGEST)

HELD OVER

IN THE KEY SITUATIONS FROM COAST TO COAST!

PRC Pictures

H J ALLEN, PRES

BRANCHES AT:
TORONTO - MONTREAL
WINNIPEG - CALGARY
VANCOUVER - ST. JOHN

Telephoto Will Handle Ampro

(Continued from Page 1)

Paul L. Nathanson this week.

Ampro Corporation, Chicago, is internationally known as a manufacturer of 16 mm. sound and silent projectors as well as other motion picture products. Telephoto Industries Limited, a wholly Canadian company, will be the exclusive Canadian distributors of Ampro.

Ampro projectors embody the results of more than a decade of pre-war experience in building 16 mm. precision projectors and the knowledge gained from the rigorous tests to which the machines have been subjected on fighting fronts all over the world.

The Canadian motion picture industry is now extending into the 16 mm. field, including manufacture of motion picture equipment and special facilities for institutional, educational, commercial and other non-theatrical users of 16 mm. films.

Paul L. Nathanson, partner of J. Arthur Rank in Canadian theatre operation and film distribution, also announced recently, in association with Mr. Rank, plans for motion picture production facilities in Canada. Equipping of the necessary studio and laboratories is reported nearing completion.

C. Ray Harnett is general manager of Telephoto Industries Limited. His past experience in the application of motion pictures to education, instructional and sales development purposes, includes service with departments of education as well as commercial organizations. After working in the 16 mm. field throughout western Canada, he held executive posts as a visual education specialist both in Quebec and Ontario.

Welland Break-in

Thieves broke into the Park, Welland, but took nothing. They went to considerable trouble to get in.

Terry Celebrates 30 Years in Pix

Paul Terry, originator of Terrytoons, has celebrated his thirtieth year as a motion picture cartoon producer. Starting in 1915 with his original character "Little Herman" in black-and-white, Terry today produces all his cartoons in Technicolor. His shorts are seen in more than 10,000 theatres in the United States and Canada and exhibited widely through Europe and Latin America in a number of languages. Twentieth Century-Fox releases the series.

Post-War Service Group Formed

(Continued from Page 1)

phasis had been placed on post-war problems while the war was on and some of them would be harder to solve than war problems. He then presented the plaque.

Mr. Fitzgibbons thanked Mr. Ilsley for his appreciation and for the opportunity to serve, assuring him that the motion picture industry would show the same anxiety to be of service in the future.

After the screening of the film it was presented to Mr. Ilsley. "I hope that it may remind you of our association," the chairman told him, "and the high esteem in which we hold you."

Mr. Ilsley commented that it was something for his grandchildren — still to appear — and himself to enjoy.

Present also were Herb Richardson, Dave Mansur and Don Henshaw, all of the National War Finance Committee.

At the head table were Mr. Mansur, Ray Lewis, Mr. Fitzgibbons, Mr. Ilsley, and Mr. Nat A. Taylor.

Gerald Campbell Dies of Injuries

Gerald Campbell, well-known projectionist, died two weeks after he was injured when a street car trailer jumped the tracks and struck him. He was 51.

The late Mr. Campbell began at the Maple Leaf, Mount Dennis, many years ago and was at the Rio, Toronto, at the time of his passing. He is survived by a wife and four children.

MPTAO Fights Ban on Midnight Shows

John Allen, owner of the Tivoli Theatre, Thorold, Ontario, was welcomed by the board of directors of the Motion Picture Theatres Association when he attended his first meeting as a director last week. Allen was appointed to fill the vacancy caused by the death of Ed Warren of Aurora.

Wm. Summerville, Jr., Ray Allen and Myer Axler were appointed a committee to approach the Toronto police commissioners to have the ban on midnight shows raised. The board will retain legal counsel to act on behalf of the association in the interests of Toronto exhibitors affected by a proposed amendment to the street signs by-law.

Exhib Trio Plans Concert Series

(Continued from Page 1)

Last summer the boys, as Ontario representatives of the Canadian Concert & Artists Bureau, an outfit with headquarters in New York and Montreal, packed the Toronto Maple Leaf baseball stadium with a concert by Melitza Korjus, "Great Waltz" star, and an orchestra led by the venerable Oscar Strauss, composer of "The Chocolate Soldier."

This year's opening of that phase of their activity was the concert by Heifetz in Massey Hall on January 28th. He will be followed on their schedule by Dimitri Mitropoulos and his Minneapolis Symphony Orchestra, who appear on February 4th, supported by Witold Malcuzynski, pianist. Later in the indoor season Melitza Korjus and Platoff's Don Cossack Choir will sing under their auspices. They will also present a series of outdoor concerts this summer.

Fingold, Dale and Main have also acquired Canadian rights for the Ponycycle, a six-sided device 15 feet in diameter. Horses revolve on circular track propelled below the prop dobbins. The device can accommodate 20 kiddies in all and can be kept in motion by those aboard its six stuffed equines.

The Ponycycle, which will be manufactured in Canada by the Dennis Steel Corporation of London, is for parks, playgrounds, schools, etc., and perhaps will even find itself in future theatres which may contain nurseries. For youngsters from four to twelve years of age, it has been described as absolutely safe, having recently been given an award for its protection against accident.

Dale and Main resigned from executive posts with Odeon Theatres last year to join Fingold.

Film Weekly

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HYE BOSSIN, Managing Editor

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JACK GOLDHAR

Member of a family long connected with motion picture exhibition in the Toronto area, has been named eastern division manager for United Artists.

Goldhar Made UA Eastern Manager

(Continued from Page 1)

Goldhar came to the distribution field as a salesman for Dominion Films, an Allen company with headquarters in Toronto which handled British films and USA Indie product. When the company was discontinued after a reorganization he joined Warner Brothers in Detroit, then in 1924 switched to UA, becoming district manager in 1927.

UA's new eastern division chief entered theatre business in Toronto as manager of the Duchess, which he operated for the family. The Duchess, now the Centre, is still owned by the Goldhars, although under lease to others.

The Goldhars are still active in exhibition. Barney, with Gus Soloway, operates the Bloordale and Paramount; Frank is at the Kent and Harry at the Bluebell. Two sisters are married to Ontario exhibitors—Mrs. Lou Rosefield, whose husband operates the Westdale, Hamilton; and Mrs. Sam Applebaum is the wife of the operator of the Palace, New Toronto.

Born in Toronto in 1899, Jack Goldhar attended Wellesley school and Jarvis Collegiate in the Queen City.

Thieves Caught in Search by Manager

Two juveniles tried a holdup at the Regent Theatre, Toronto, aiming a toy pistol at Maurice Applebaum. Emerging patrons spoiled the plan and they ran for it but were searched out in the district by Applebaum, who got into the sidecar of a police motorcycle and looked around.

Great guns!!!

ONCE AGAIN AN EXCITING ENTERTAINMENT ACHIEVEMENT FROM WARNERS!

They poured lead into the prairie badlands and built the city the devil once called home!

SAN ANTONIO

IN TECHNICOLOR

"A woman's as good as her reputation... and a man is as good as his aim!"

STARRING
Errol Flynn · Alexis Smith

WITH S. Z. 'CUDDLES' SAKALL VICTOR FRANCEN JOHN LITEL

DIRECTED BY DAVID BUTLER PRODUCED BY ROBERT BUCKNER

ORIGINAL SCREEN PLAY BY ALAN LEMAY AND W. R. BURNETT • MUSIC BY MAX STEINER

THE NEW YEAR STARTED WITH WARNERS' TECHNICOLOR ADVENTURE BANG!

IN QUEBEC CITY
(ask Bill Lester)

IN ST. CATHARINES
(ask Roy Miller)

IN TIMMINS
(ask Bob Harvey)

IN CALGARY
(ask Eddie Zorn)

IN VANCOUVER
(ask Maynard Joiner)

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 11, No. 5 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

The Lost Weekend

with Ray Milland, Jane Wyman
Paramount 101 Mins.
DRAMATIC PILE-DRIVER IS NOTABLE ACHIEVEMENT; ADULT ENTERTAINMENT; MILLAND TOPS

A starkly dramatic film overwhelming in its effect has been drawn from the Charles R. Jackson novel about an alcoholic. Impressively produced by Charles Brackett, who also is credited with collaborating on the superlative screenplay with Billy Wilder, "The Lost Weekend" is a most remarkable screen achievement in that it has been able to paint a picture of a slave to drink so preciously true that it hurts.

The picture is not a pretty one, often rising to terrifying dramatic heights. It is a soul-searing experience for the ordinary person, while women will find it much too harsh for their sensitive tastes. This in a way is a compliment to the picture, for no faithful study of an alcoholic could be presented without creating a sense of painful reality. There can be no question that it took great courage to make "The Lost Weekend." To have handled the subject with kid gloves or to have given it the "Hollywood touch" would have cheapened it beyond conception.

It should be made clear that "The Lost Weekend" is no preachment. It merely shows how one man goes to pieces as the result of his inability to curb his drinking. Failure to exploit the film carefully would be a grave error.

While the picture's study of its alcoholic hero may seem exaggerated to the person who is unfamiliar with individuals like him, it must be said on the contrary that, if anything, "The Lost Weekend" is an understatement.

Wilder's simple, firm and sympathetic direction has inspired the cast to deliver performances of top-flight caliber. Ray Milland's work as the alcoholic is his top screen performance to date. As the girl who fights to save him Jane Wyman excels herself. Philip Terry as his brother and Howard da Silva as a bartender are others who are outstanding.

CAST: Ray Milland, Jane Wyman, Philip Terry, Howard da Silva, Doris Dowling, Frank Faylen, Mary Young.

CREDITS: Producer, Charles Brackett; Director, Billy Wilder; Screenplay, Charles Brackett, Billy Wilder; Based on novel by Charles R. Jackson; Cameraman, John F. Seitz; Musical Score, Miklos Rozsa.

DIRECTION, Superb. PHOTOGRAPHY, Fine.

The Fighting Guardsman

with Willard Parker, Anita Louise, John Loder
Columbia 84 Mins.
ACTION IS EMPHASIZED IN POOR COSTUME MELODRAMA OF INTEREST PRIMARILY TO KIDS.

The struggle between Louis XVI of France and his downtrodden subjects has been made the subject of a costume melodrama displaying no imagination or distinction. The Alexander Dumas novel, "The Companions of Jehu," has inspired (if that is the word) Franz Spencer and Edward Dein to concoct a screenplay so full of theatrics and artificiality that only the kids will accord it their respectful attention.

There is virtually only one thing in which the film isn't lacking—action. The picture is a painful example of cloak-and-sword hijinks. The quality of the production may be gauged from the fact that the action often elicits laughter in the wrong places.

"The Fighting Guardsman" is an exhibit of familiar melodramatics rigged up in fancy costumes. It attempts to tell the story of a democracy-loving French nobleman (Willard Parker) who fights for a square deal for the common people of France. Disguising his identity, he leads a campaign of terror against the king (Lloyd Corrigan) time and again barely missing capture.

Our liberty-impassioned hero is aided in his mission by a lady of the king's court (Anita Louise) with whom he is in love. He has a rival for her hand in a British nobleman (John Loder) who is in France in connection with a loan sought by Louis XVI, but the Englishman gracefully bows out when he realizes how much Parker and Miss Louise mean to each other.

In placing stress on action Henry Levin has directed the film very much in the spirit of a western.

The players give the film no better acting than it merits.

CAST: Willard Parker, Anita Louise, Janis Carter, John Loder, Edgar Buchanan, George Macready, Lloyd Corrigan, Elisabeth Risdon, Ian Wolfe, Ray Teal, Victor Kilian, Charles Halton, Maurice Tauzin, Charles Waldron.

CREDITS: Producer, Michael Kraike; Director, Henry Levin; Screenplay, Franz Spencer, Edward Dein; Based on Alexander Dumas novel; Cameraman, Burnett Guffey; Film Editor, Viola Lawrence; Art Directors, Stephen Goosson, Walter Holscher; Set Decorator, Robert Priestley; Sound, Philip Faulkner; Musical Score, Paul Sawtell; Musical Director, Martin Skiles.

DIRECTION, So-so. PHOTOGRAPHY, Okay.

Hotel Reserve

with James Mason
RKO-D. & P. 79 Mins.
ENGLISH-MADE FILM IS PRE-WAR ESPIONAGE YARN OF MODERATE INTEREST.

In "Hotel Reserve" the British film makers have sent us a moderately entertaining film which is robbed of a lot of its interest by the fact it is dated, the subject of Nazi espionage in France before the war being not the easiest thing with which to send patrons hurrying to the box-offices. The picture, turned out by D. & P. Studios, Ltd., has to its advantage primarily a passable amount of suspense and action, atmospheric settings and acting, much of which is creditable.

A serious handicap in the film's quest for an audience in this country is the difficulty of understanding a good deal of the dialogue, the accents of the majority of the players proving unfamiliar to great sections of Canadian audiences. This fault makes the performances seem less effective than they actually are. Chiefly pleading not guilty to lack of clarity of speech are James Mason, the film's leading performer, Clare Hamilton, his romantic vis-a-vis, Julien Mitchell and Herbert Roux, the villain of the piece.

Laid on the French Riviera, the story details the struggle of a refugee to clear himself of suspicion of being an enemy agent. His task to ferret out the real culprit, one of his fellow guests at the hotel where he is staying. The villain meets his doom in a finish typical of the old-time mellers.

Mason plays the top role with much intensity.

CAST: James Mason, Lucie Mannheim, Raymond Lovell, Julien Mitchell, Clara Hamilton, Martin Miller, Herbert Lom, Frederick Valk, Ivor Barnard, Valentine Dyell, Patricia Medina, David Ward, Hella Kurty, Anthony Shaw, Lawrence Hanray, Patricia Hayes, Josef Almas, Ernest Ulman, Mike Johnson, Hugo Schuster, Henry T. Russell, John Baker.

CREDITS: Producer, Victor Hanbury; Directors, Lance Comfort, Max Greene; Screenplay, John Davenport; Based on novel by Eric Ambler; Art Director, W. C. Andrews; Musical Score,, Lennox Berkeley; Sound, Harry Miller; Film Editor, S. Stone.

DIRECTION, Okay. PHOTOGRAPHY, Okay.

New Hope Starrer

Bob Hope will be starred in Paramount's "Where There's Life," a modern comedy of political intrigue. Signe Hasso will play the feminine lead.

The Beautiful Cheat

with Bonita Granville, Noah Beery, Jr.
Universal 59 Mins.
MILD COMEDY IS RATED AS BOOKING FOR SMALLER SPOTS; SONG NUMBERS HELP.

A preposterous little comedy made up of stale ingredients—such is "The Beautiful Cheat." The film is slated primarily for the smaller spots, being too fragile to stand up anywhere else. The production will have to lean mainly on the names of Bonita Granville and Noah Beery, Jr.

From the familiar Manny Seff-Fritz Rotter story Ben Markson has concocted an adolescent screenplay which offers Noah Beery, Jr., as a Nobel prize winner (!!!) who is a professor of sociology, a character treated purely as burlesque.

So that he may get first-hand material on his subject, the professor, who is preparing a study on juvenile delinquency, takes Miss Granville into his home under the impression she is a delinquent. Beery doesn't learn it is all a trick until he and the gal have fallen in love. Then Cupid really goes to work.

Three song numbers, one sung by Miss Granville and two by Carol Hughes, help the film a lot.

The cast does the best it can with the material at its disposal.

CAST: Bonita Granville, Noah Beery, Jr., Margaret Irving, Sarah Selby, Irene Ryan, Carol Hughes, Milburn Stone, Tom Dillon, Edward Gargan, Lester Matthews, Edward Fielding, Tommy Bond.

CREDITS: Producer, Charles Barton; Director, Charles Barton; Screenplay, Ben Markson.

DIRECTION, Fair. PHOTOGRAPHY, Okay.

F. Rosenberg Named Col. Ad-Pub Head

Frank Rosenberg has been named by Harry Cohn and Nate J. Spingold as the new head of Columbia's advertising, publicity and exploitation setup. Rosenberg succeeds David A. Lipton, who resigned the Columbia post to return to Universal as coordinator of advertising and promotion under John Joseph.

During Lipton's 18 months in the army, Rosenberg took over his New York post, transferring to Hollywood as assistant to Whitney Bolton, studio advertising-publicity director, on Lipton's return. The return of Lipton to Universal is part of Joseph's expansion program in publicity and advertising.

JOHN DAVIS

Managing director of Odeon Theatres of Great Britain, who will arrive in Canada soon to meet with officials of the Canadian company. He will be accompanied by C. M. Wolfe.

Mtl. Film Building In City's Heart

(Continued from Page 1)

other film companies which desire to withdraw from the Monkland Avenue centre, an inconvenient location.

The Toronto exchange scene will be reshuffled within the next few years. Neither Empire-Universal nor Regal have begun work on their new buildings, the first on Carlton Street and the second at Victoria and Gould.

Warners and Columbia are now at Carlton and Church Streets.

Sets Five Records

First week of Warner's "San Antonio" set five new records at the New York Strand Theatre: opening day record, best Saturday, best New Year's Eve, biggest full week's gross, and biggest holiday week in the theatre's 30-year history.

P. D. Egan Reelected CTEA President

P. D. Egan, president of the Calgary Theatre Exhibitors' Association, got a unanimous vote in his reelection recently. Les Litch was elected secretary-treasurer, while the executive committee is comprised of K. M. Leach, J. B. Barron, B. M. Goldin, R. Michletree, L. J. Chown, Glen Peacock and H. Crawford.

Eagan outlined a summary of the year's activities of the association as well as theatre work in Victory Loans and other drives during the war.

Sliding Down the Big Rock Candy Mountain

Growth of the goodie phase of theatre operation is making new but profitable problems for the exhibitor. It would seem that some stars and some pictures that aren't top boxoffice can make it up in the refreshment division. There are added factors to booking and buying now.

According to Carl Schroeder, crack Hollywood columnist of the New York Telegraph, as quoted by Irving Hoffman in the Hollywood Reporter:

At their regular meetings several of the big theatre owners spend about three minutes on the subject of movies to be shown in their chains and about four hours on the matter of those candy and popcorn machines in the lobby . . . Although theatre owners themselves like to see Bette Davis emote, she's not considered a good bait for the tootsy nut roll business . . . Too many people stay right in their seats during the intermission and when they come out they are thinking so much they walk right by the candy counters . . . The movie "Sahara" did the best all-time coke business in the history of movie theatres . . . Audiences got so thirsty watching Humphrey Bogart in the desert that cokes on hand had to be doubled . . . A prominent theatre manager said, "If we could have had Bogart do a personal appearance and crawl down the aisles with his tongue hanging out, we'd have run the picture for six months." . . . Now, when the Academy Awards are given out this year, Van Johnson should get the Five Hersheys Award, because for some reason he's terrific in that division . . . Betty Hutton is a cinch for the gold popcorn bag — when she goes into her routines the audience gets nervous and popcorn flies like snow . . . And Bob Hope, who never wins anything, ought to at least receive the platinum stick of chewing gum . . . Customers in danger of swallowing their gum when the laughing starts always park it under their seats — what a repeat business that guy does!

Derogatory Dig

"I'm having a dental checkup this afternoon," remarked a fellow during the noon-time verbal jousts at Mickey's the other day.

"Why don't you," someone asked with the usual politeness, "just mail your teeth in?"

Archie Prentice's Passing Causes Many Regrets

The passing of Archie Prentice, Imperial stagehand, left all who knew him disconsolate, for he was a fine person, a thorough gentleman. Archie, 69, had known the old days and its stars intimately, having served in the local places of live entertainment in its golden days. I had intended to interview him for a "Flashback" and he had been reading Charlie Stephenson's copy of Sophie Tucker's life story to refresh his memory. He will be missed . . . The battle for business is growing among the industrial production companies, Marketing having carried full page ads from Associated Screen News and Shelly Films in a recent issue. Saturday Night and Financial Post carried articles on the growth of production in Canada and several more are being prepared by other periodicals, among them High News.

Overheard

"Anything in the way of a good show in this town?" a visitor asked.

"Sure," replied a native, "the censor."

Sorry

Ben Schachar of Borlack & Schachar writes to correct our statement that Harry Garalick, partner in the Bloordale, is interested in the College, Brantford. "Mr. Garalick, though our very best friend, is in no way associated with this theatre."

I was misinformed by someone who should know better.

Too True

"The trouble with things these days," philosophized a fellow," is that too many second-class persons have first-class authority."

A Cad, By Gad!

Jack Karr of the Toronto Daily Star wrote a long telephone interview with Mae Murray, who described 1926 as being her most wonderful year, because she had made "The Merry Widow" and her fortune. "I was only 26 (?) and on top of the world," she said. That would make her 46.

That "(?)" is neither mine nor Mae's but Jack's, who quotes the Motion Picture Almanac as recording her age as 57.

Miss Murray is talking about doing a play or making films in Britain. Which reminds me, whatever became of Edna Wallace Hopper?

C. RAY HARNETT

Appointed sales manager for Telefoto Industries, a new company which will distribute Ampro 16 mm. projectors and other equipment.

Famous Players Plans New Quebec House

A 1,200-seat theatre will be built in Quebec City's Sillery district, a local vote having favored it. It is thought the house would be called "The Governors" because the residence of those holding that office is close by.

Political Tiff on Film Censorship

(Continued from Page 1)

correct some serious misstatements of fact" contained in an article by Ramsay in the Regina Leader-Post.

Williams' first point was that Ramsay was wrong in stating that censorship for three provinces was done previously in Winnipeg, that Saskatchewan was the only province which didn't censor films in its own capital.

Secondly, he dissipated the impression given in the article that the Rev. D. J. Vaughan, Saskatchewan censor, was a CCF appointee, explaining that he had been appointed years ago by a Liberal regime. The government did not interfere with his work.

Thirdly, no films praising the free enterprise system have been interfered with by the censor.

Finally, he denied that film time is lost and service impeded, since censorship was transfered to Regina, and claimed that service had been speeded up because reels were now shipped from the censor direct to the exhibitor.

As for the last claim, it is true in minor and unimportant instances, according to distributors, but not true in other cases.

Since the fall of '42, exhibitors and public have been crying for another "Road" Show! Now the boys and Dottie hit the road again in a production that has (says M. P. Daily) "A GILT EDGE ON THE OTHER 'ROAD' PICTURES FROM Paramount"

BING CROSBY
BOB HOPE
DOROTHY LAMOUR

in

"ROAD TO UTOPIA"

(A SPECIAL)

"SOLID DOLLAR STUFF ANYWHERE...WILL GATHER IN TOP MONEY."—The Exhibitor

More Socko Than "Morocco"

Zanier Than "Zanzibar"

Zingier Than "Singapore"

*UTOPIA—yu-to-pi-a—*n.*—"A place where customers are too numerous to accommodate or too happy to express themselves coherently."
—M. P. Daily

Produced by PAUL JONES
Directed by HAL WALKER
Original Screenplay by Norman Panama and Melvin Frank

SIX SOCK SONGS
by Johnny Burke and James Van Heusen

Proudly PARAMOUNT *Presents*

"A picture of which the screen and all who live by it can be proud

. . . It is that rare thing—a picture to make people glad to be just people, and privileged to be present when this kind of a picture about people is being shown."—— M. P. Daily

"Mi

VER

with Billy De

Screenplay by Anne

Everybody will love Miss Susie . . .

The boys that lived at her house . . .

And the girls they learned to love!

AGAIN A BRILLIANT BOOK
MAKES A TRULY GREAT PARAMOUNT PICTURE!

The magic touch that has made so many best-sellers into Paramount best-grossers is evident in this production of Augusta Tucker's delightful novel of love's young dream and youth's high hopes . . . told in the glorious heartwarming manner of "Going My Way."

ss SUSIE SLAGLE'S"

Starring

ONICA LAKE SONNY TUFTS

JOAN CAULFIELD

Volfe · Ray Collins · Bill Edwards · Pat Phelan · Renny McEvoy and

LILLIAN GISH

Directed by JOHN BERRY

(A 3RD BLOCK RELEASE)

roelick and Hugo Butler • Additional Dialogue by Theodore Strauss • Adaptation by Anne Froelick and Adrian Scott

Proudly PARAMOUNT *Introduces*

Joan Caulfield

Young Broadway stage star in a screen debut so brilliant that it wins her immediate stardom in this picture . . . To be followed by co-starring roles with Bing Crosby in "Blue Skies" and with Bob Hope in "Monsieur Beaucaire."

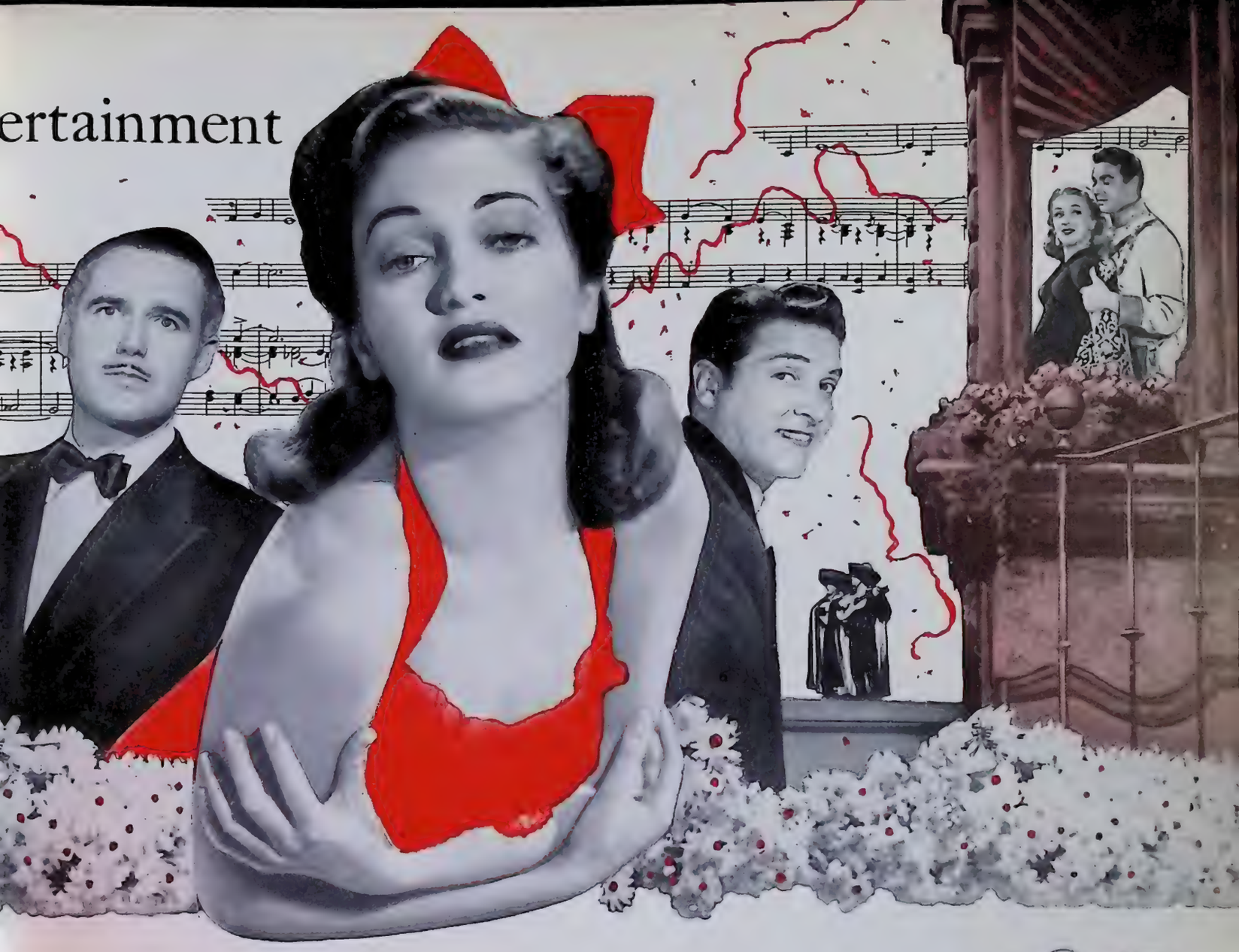
"Make no mistake about her qualifications for stardom. Joan Caulfield is in with her first appearance," says Hollywood Reporter.

"Joan Caulfield is headed for the top rungs of the ladder," says Showmen's Trade Review.

Paramount Sets a New Style in Musical Ent

IN THIS LUXURIOUS WHIRL OF ROMANCE, ADVENTURE AND RHYTHM IN THE NEW BILLION-DOLLAR SMART SET PLAYGROUND!

ertainment



LAVISH LEISEN LOVELINESS matching his "Lady In The Dark" and "Frenchman's Creek" with eye-filling gowns and glamour—Breath-taking spectacle and sets—Sumptuously staged dance numbers by Dottie and the Bonita Ballet.

LATIN VS. AMERICAN LOVE Dottie's in a dither trying out these two famous brands of romance, when American Pat Knowles *pays* her to make love to bull-fighter Arturo—then falls in love with her himself.

6 SOUTH-OF-THE-BORDER SONGS that will be published by DECCA in a "Masquerade In Mexico" album and featured far and wide on the air and in sheet music form. Plus specially-written title song, to be nationally promoted by Famous Music Corp.

"SWELL ENTERTAINMENT." –The Independent
"SWELL EXPLOITATION FEATURE." –Film Daily
"Tok
(A 3RD BLOCK RELEASE)
"HEADLINE SHOW." –Hollywood Reporter
"FAST-MOVING, PUNCHY MELODRAMA." –Daily Variety
"I'll get that dame if it's the last thing I do!"

THE MOST EXPLOITABLE PICTURE TO SPRING FROM THE HEADLINES!

First Behind-the-Scenes Drama of that Notorious Siren of The Air Waves— The No. 1 Woman War Criminal

"Tokyo Rose"

HOW ONE YANK BRAVED THE HEART OF JAP HEADQUARTERS TO SILENCE THE MOST SEDUCTIVE TRAITRESS OF ALL TIME—WHOSE VOICE WAS A BULLET AIMED AT THE HEART OF EVERY G. I.

Told In 70 Thrill-Packed, Edge-of-the Seat Minutes!

Byron Barr · Osa Massen
Don Douglas · Richard Loo
Keye Luke · Larry Young
H. T. Tsiang
and
Lotus Long as "Tokyo Rose"

Directed by LEW LANDERS

Screenplay by Geoffrey Homes and Maxwell Shane • Original Story by Whitman Chambers

A PINE-THOMAS PRODUCTION
A Paramount Picture

EXTRA SALES AIDS FOR THIS EXTRA-PROFIT PICTURE!

CO-OPERATIVE NEWSPAPER AD CAMPAIGN—

NATIONAL RADIO CAMPAIGN—

FREE SPOT ANNOUNCEMENT RECORDS

See Press Book for Full Details

Paramount Pictures

"That's bread and butter to me!" *

*Thanks for the Ad, boys, in "Road to Utopia"

PRINTED IN U.S.A.

Auditorium and stage of Radio City Music Hall. The width of the stage opening measures 100 feet.

The World's No. 1 BOOTH

Telling what it feels like to work in the world's largest projection room, and the duties and obligations that go with this important job

(Reprinted from The International Projectionist)

THIRTEEN men, all members of Local No. 306, New York, operate projection equipment in the gigantic Music Hall at Radio City, working in two shifts. They run the same films that are shown everywhere and use pretty much the same equipment, but their job is exacting beyond the requirements that face most projectionists.

Suppose, for example, the show broke down. That has never happened yet, and probably never will. Handing out six thousand refunds would be pretty expensive business, not to mention the effect upon the reputation of the Music Hall. There must not be any breakdown.

Ample facilities are provided as insurance against all possible trouble. For example, there are four projectors. But even four projectors would be no insurance if they were not properly maintained.

Projectionists at Radio City never neglect their equipment. In the middle of the day, in the middle of a show, the interior of the lamphouse that was used just five minutes ago looks as if it had newly come from the factory. Not a trace of dust can be seen at the back of the amplifiers. The projector mechanisms might be show pieces instead of working projectors.

Charles Muller, chief projectionist, whose own experience goes back to nickelodeon days, believes that extreme cleanliness is the supreme precaution against all forms of trouble. Endless inspection of every detail of the apparatus goes hand in hand with endless cleaning of every moving or stationary part.

THE extreme care and cleanliness that are routine with the Radio City staff does not require any unusually large number of projectionists. There are two shifts for each working day; three men to a shift.

Men report in the morning one-half hour before show time. Each man proceeds at once to the portion of the equipment which it is his job to maintain, including his own projector. It may seem that a man can't get very much done in only half an hour, but he doesn't have too much to do. He finds his equipment clean and in perfect order. He has time enough to spare in that half hour to inspect the first reel he will run in the day's show.

Two men of each shift run the show. The third, or key man, supervises, double-checks every detail of the work of the other two, stands ready at all times to step in if the least thing should go wrong. Consequently, so far as the audience is concerned, nothing ever goes wrong.

Each man operates his own projector throughout the course of the day. Each man runs the same reels that he ran in the preceding show, and each one cleans his lamphouse and projector, inspects and rewinds his film, while the other man's reel is running. If an occasion is ever encountered when one man can't get through everything he has to finish before it is his turn to run his next reel, the key man steps in and helps him. No detail of cleaning, adjustment or repair is put off until "later," except only in the case of some major difficulties, which are extremely rare. In such cases there are spare projectors, and a dual sound channel for the protection of the audience.

The day's second shift follows a similar routine of inspecting and cleaning the apparatus, when it takes over early in the evening.

Projection, of course, is not continuous. It is interrupted periodically by the stage show. During the stage show, two projectionists operate the spots or spot and effect machine while the key man stands by as when film is run.

There are two Hall & Connolly spots and one Brenkert effects projector. These must, of course, be operated in the smoothest kind of cooperation with the business of the stage. To miss a cue is substantially as great a sin as a poor changeover in running film. Rehearsals, carried out after the show, are necessary for the projectionists as well as for the stage personnel.

Spot and effects machines are kept in immaculate condition in the same way as projection apparatus. Caring for them is as much part of the daily routine as caring for any other piece of equipment.

The lengthy period during which the stage show is running affords an opportunity for shutting down the projection and sound equipment to make any reasonable repairs or adjustments that cannot be completed

(Continued on Page 18)

Warners Has Big Program

Company Will Add to Present Schedules From $25,000,000 Backlog of Completed Pictures

(Continued from Page 1)

tire domestic and international film production and distribution situations were surveyed.

The Warner backlog comprises: "A Stolen Life," starring Bette Davis, Glenn Ford, Dane Clark, Walter Brennan and Charlie Ruggles, directed by Curtis Bernardt; "Cinderella Jones," starring Joan Leslie, Robert Alda, S. Z. Sakall and Edward Everett Horton, produced by Alex Gottlieb and directed by Busby Berkeley; "Devotion," starring Ida Lupino, Paul Henreid, Olivia de Havilland, Sydney Greenstreet and Nancy Coleman, produced by Robert Buckner and directed by Curtis Bernhardt; "Janie Gets Married," starring Joan Leslie, Robert Hutton, Edward Arnold and Ann Harding, produced by Alex Gottlieb, directed by Vincent Sherman; "My Reputation," starring Barbara Stanwyck and George Brent, produced by Henry Blanke, directed by Curtis Bernhardt; "Nobody Lives Forever," starring John Garfield, Geraldine Fitzgerald, Walter Brennan and Faye Emerson, produced by Robert Buckner and directed by Jean Negulesco; "Of Human Bondage," starring Paul Henreid, Eleanor Parker and Alexis Smith, produced by Henry Blanke and directed by Edmund Goulding; "One More Tomorrow," starring Ann Sheridan, Dennis Morgan, Jack Carson, Alexis Smith and Jane Wyman, produced by Benjamin Glazer, directed by Peter Godfrey; "Saratoga Trunk," starring Gary Cooper and Ingrid Bergman, a Hal B. Wallis production, directed by Sam Wood; "Shadow of a Woman," starring Helmut Dantine and Andrea King, produced by William Jacobs, directed by Joseph Santley; "The Big Sleep," starring Humphrey Bogart and Lauren Bacall, produced and directed by Howard Hawks; "Time, Place and the Girl," in Technicolor, starring Dennis Morgan, Jack Carson, Janis Paige, S. Z. Sakall, Carmen Cavallaro's band, produced by Alex Gottlieb, directed by David Butler; "The Two Mrs. Carrolls," starring Humphrey Bogart, Barbara Stanwyck, Alexis Smith and Nigel Bruce, produced by Mark Hellinger, directed by Peter Godfrey; "Three Strangers," starring Greenstreet, Geraldine Fitzgerald and Peter Lorre, produced by Wolfgang Reinhardt, directed by Jean Negulesco; "Her Kind of Man," starring Dane Clark, Janis Paige, Zachary Scott and Faye Emerson, produced by Alex Gottlieb, directed by Frederick De Cordova; "Never Say Goodbye," starring Errol Flynn and Eleanor Parker, produced by Wm. Jacobs, directed by James V. Kern; "Night and Day," in Technicolor, starring Cary Grant, Alexis Smith, Monty Woolley, Ginny Simms and Jane Wyman, produced by Arthur Schwartz, directed by Michael Curtiz; "The Man I Love," starring Ida Lupino, Bob Alda and Andrea King, produced by Arnold Albert, directed by Raoul Walsh; "The Verdict," starring Greenstreet and Lorre, produced by Wm. Jacobs, directed by Don Siegel.

Jack Warner told the executives the increasing tempo of releases during the next few months will be matched by increased production.

"The influence of World War II is evident in the audience's increased buying power and elevated tastes," he declared. "The demand for more pictures of quality must be met on our sets. We are enlarging our schedule, therefore, to meet our responsibility to exhibitors and public. Our forthcoming production schedule will be based on a pool of properties acquired over the last several years, and each one will be given full production support."

Now being produced and aimed at early release are: "Humoresque," starring Joan Crawford and John Garfield, with Oscar Levant and J. Carroll Naish; "Two Guys From Milwaukee," starring Dennis Morgan, Joan Leslie, Jack Carson and Janis Paige, with S. Z. Sakall and Patti Brady; "Escape Me Never," starring Errol Flynn, Ida Lupino, Eleanor Parker and Gig Young; "The Sentence," starring Ann Sheridan with Kent Smith, Robert Alda and Bruce Bennett in the male leads, and "The Beast With Five Fingers," starring Bob Alda, Andrea King and Peter Lorre, with J. Carrol Naish and Victor Francen.

Doesn't Scare Easily

A holdup man shoved a note through the ticket window of the Rexy Theatre, Ottawa, with the pencilled words: "Give me the cash." Miss Alma Quesnel, assistant cashier and usherette, pressed the buzzer instead and when an employe answered in a hurry the holdup man fled. (Photo by T. V. Little).

Ontario Legislator Asks More UK Pix

More British films in Canada's theatres were advocated by Russel T. Kelly, newly-appointed Ontario health minister, who was speaking before a Kiwanis Club luncheon in Toronto. Public opinion should be aroused to demand more, he said.

Reg 'Gus' Hill Dies In Queen City

Reginald (Gus) Hill, known to theatre managers across the Dominion as a song plugger in the days of live entertainment, passed away in Toronto recently. He was 46. The deceased was connected with Leo Feist for years.

Jack Arthur was one of the pallbearers.

VOCALITE SCREENS

Five times more sound permeability.

One-third more light.

Vocalite Sound Screen is the result of a series of intensive and costly experiments which have resulted in the production of the finest sound screen made. Flexible plastic coated, flameproof.

PERKINS ELECTRIC COMPANY LIMITED
877 VICTORIA STREET TORONTO
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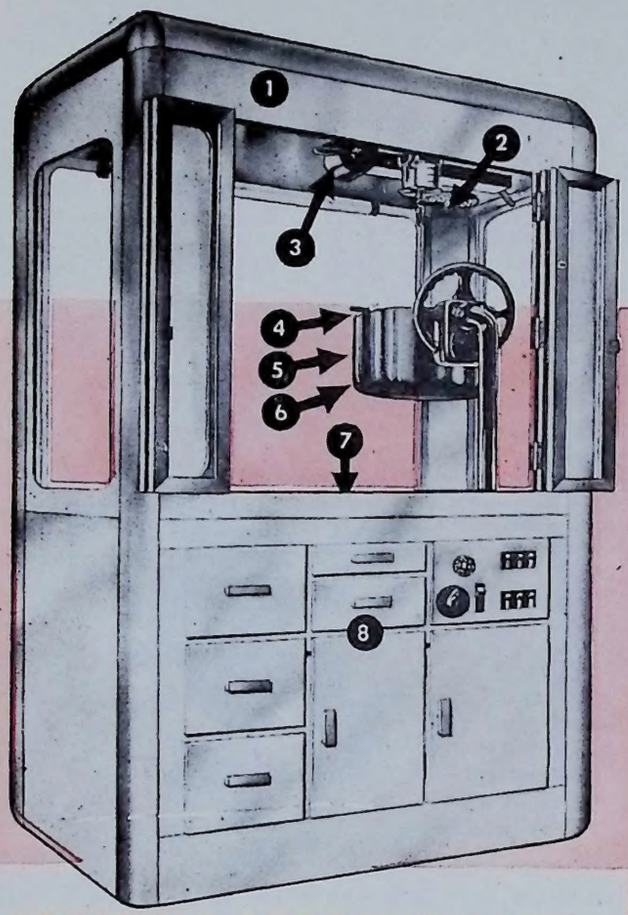
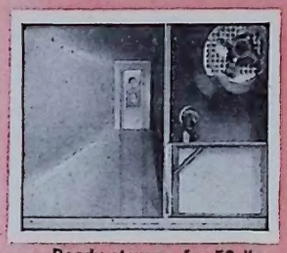
Theatremen — MAKE MORE MONEY!

Offer your patrons Fresh Hot Popcorn and enjoy an immediate tidy increase in your earnings!

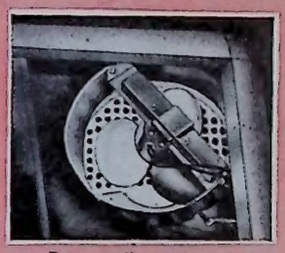


VIKING POPCORN MACHINE

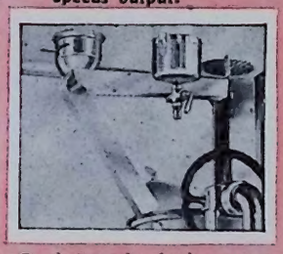
offers these exclusive advantages:



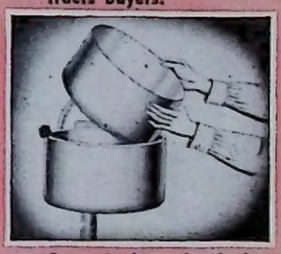
1 Ready storage for 50 lbs. of corn and 2 gals. of pre-heated oil. **Speeds output.**



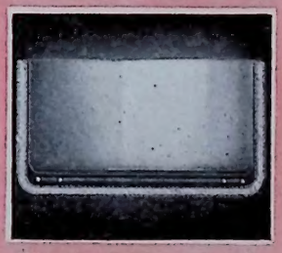
2 Fan easily removed to clean, circulates appetizing popcorn aroma. **Attracts buyers.**



3 Automatic feed, correct amount of corn and oil for full kettle capacity.



4 Separate inner kettle instantly removable for cleaning. **Saves time and effort.**



5 Entire bottom and walls of kettle insulated to prevent serious burns. **Operators work faster, safely.**

6 Heating element can be changed in 5 minutes. **Saves costly kettle replacements.**

7 Extra large popped corn capacity, 42-inch warming pan. **Holds ample corn for rush periods.**

8 Roomy, convenient extra storage capacity for all materials and money. **Handy and efficient.**

PROMPTLY AVAILABLE to you on either of TWO PLANS:

1. For outright purchase, fully guaranteed

OR

2. Canadian Automatic Confections, Ltd. will put a Viking Popcorn Machine and operator in your theatre without one cent of investment or expense on your part and share the profits with you. Extra income at no cost!

Also Coin-operated CANDY VENDING Machines installed in your lobby on a profit-sharing basis that brings you handsome extra revenue immediately. You remove the money, keep your share—no waiting for profit, no fire or theft risk, no investment! Hundreds of Canadian theatre owners, many in their 10th year of dealing with us, have monthly earnings of $30 to $225.

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CANADIAN AUTOMATIC CONFECTIONS, Limited

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Greater BEAUTY, CLEANLINESS, SPEED, VOLUME, CONVENIENCE, SAFETY and ECONOMY than any popcorn machine yet!

ALL-METAL, with cabinet of stainless steel inside and out, making it easy to maintain that sanitary eye-appeal and buy-appeal that boost your popcorn earnings. Hundreds sold to leading theatre chains and smart independents, including deluxe houses offering popcorn to their discriminating patrons for the first time. Get on the bandwagon NOW and start receiving your popcorn profits te easy VIKING way!

The World's No. 1 Booth

(Continued from Page 15)

during the showing of film, and the key man concerns himself with such repairs if necessary. Similarly, any adjustments that the spot or effects projectors require are made by service men in every case, while film is being projected.

Muller is available for advice and guidance and help if necessary, and he is familiar with almost every kind of equipment ever used in projection for the past thirty-seven years. Service inspectors also can be called in, and usually arrive within a few minutes' time.

The Music Hall doesn't try to make old or obsolete apparatus "do a little longer." Whenever anything new in the way of projection equipment is put on the market Muller makes it his business to find out all about it. If he thinks it is better than what he has he wants it, no matter how his existing equipment may be. And when the chief projectionist wants something, the management tells him: "Go get it."

The projectors are arranged in an impressive-looking battery along the front wall, the sound equipment is built into the rear wall, and that is about the only equipment visible in the projection room proper. Two smaller rooms, to right and left of the main projection room, house the spot and effects projectors.

A door in the rear wall of the projection room opens into an office. The sound equipment itself constitutes a large part of the wall between this office and the projection room. Thus there is a whole office-full of space behind the sound amplifiers and they can be cleaned, and worked on when necessary, with utmost ease. From this office, another door opens into the rheostat room. The rewind room is reached through one of the spot rooms. The lavatory, complete with showers, is alongside the rewind room.

The immaculate, Dutch-kitchen cleanliness of this suite of rooms and of all their equipment and fittings, is the work of the projection staff only. The theatre cleaning staff has only one duty in connection with the suite — mopping up the linoleum floors.

Constituting a miniature theatre of 100 seats the pre-view room, also under the care of Charles Muller, serves the dual purpose of providing entertainment for Radio City's 500 employees, and of assisting the management in its booking of pictures. These two purposes interlock. Films under consideration for possible future showing are run in the pre-view room and employees not on duty at the moment are welcome to attend. The management bases its decision on booking the picture in considerable part on the reaction of this employee audience.

An additional and highly important function of the pre-view room is that of checking all prints. Every foot of every print is not only inspected, but actually projected through the E-7's of the preview theatre, before the print ever reaches the Music Hall projection room.

Two additional projectionists, apart from the 13 employed in the Music Hall, are on regular duty in the pre-view room, and one of the Music Hall's 13 divides his time between the pre-view room and the large theatre.

THE projection distance, in the Music Hall, is 198 feet. Projector arcs burn 180 amperes each. Screen width is 44 feet, 7 inches for newsreels, masked down to 31 feet, 3 inches for features. Approximately 24 million feet of film are projected in an average year.

The resources of the theatre include a library of sound effects, recorded on film. These are sometimes used in connection with the stage show and include such sounds as thunder, cannon, gun shots, and train, airplane and automobile noises. The regular sound system must, of course, be kept in operation, and cannot be shut down for any repair work, whenever such an effect is to be used.

Other sound associated with the stage show, however, is taken care of by an entirely separate P.A. system, the equipment for which is not located in the projection room, and is not any part of Muller's responsibility.

The screen is of the differentially perforated type; perforations at the center being larger in diameter than those toward either side, thus providing substantially even light intensity over the entire screen area.

Each shift works approximately six hours a day, either four or three days per week. The shift that works three days one week reports on four days the week following, and they continue to alternate. There may be a little overtime beyond the daily six hours, for the show sometimes, although not always, runs 13 hours.

Music Hall's policy of unhesitatingly replacing perfectly good equipment with anything newer and better the moment such appears is responsible for some overtime work in connection with these replacements.

There is also some overtime in connection with each new stage show; for the projectionists must learn the spot cues, and practice them in association with stage rehearsals. These occasions are not too frequent, however, since Radio City does not change its show every week, nor, sometimes, every month.

The twelve projectionists who constitute the staff of the main theatre are Irving Bloom, August Brower, Isadore R. Cohn, Robert Hart, Roy Hill, William Jackson, Joseph Kleinman, Benjamin Olevsky, George Rebentisch, Victor Savage, Philip Seligman and John Tillman. Rebentisch divides his time between the theatre and the pre-view room, and David Narcey and Walter Smith make up the pre-view room projection staff.

Their chief, Muller, first became a "projectionist" in 1908, when he and other neighborhood kids in Ridgewood, Long Island, haunted an open-air nickelodeon; and refused to leave at the end of the half-hour show until the manager chased them out, one by one. There was no booth—the projector stood on a table at the rear of the audience and was operated by turning a crank. One day the operator was called to the phone, and looking to the small boy nearest him said: "Hey, kid, keep turning this crank for me till I get back."

That was so thrilling an experience that young Muller came back for more of it, night after night. The arm-weary operator had no objections. It's a long, long trail of progress that Muller has shared from that hand-cranked gadget on a table to the immaculate suite of rooms at Rockefeller Centre.

Remodelling Job

Work has been started on the remodelling of the old theatre premises in Kemptville, Ontario, into a modern house.

Lauren Bacall on Court Screen

Lauren Bacall gave her second command performance on Buckingham Palace's screen when "Confidential Agent" was shown to Their Majesties recently. Previously the King and Queen had requested a screening of "To Have and Have Not."

To Film Jewish Art Show in Toronto

The National Film Board newsreel crew will film the exhibition illustrating Jewish art and culture through the ages at the Royal Ontario Museum of Archaeology this week. The display, which continues until February 17th, contains one of the largest collections of Palestinian materials in the world.

Lew Pollack Dies Of Heart Attack

Lew Pollack, a Tin Pan Alley great who entered show business in 1918 and became a song writer for the movies, died of a heart attack last week. He was 52 years old.

Among his better known songs were "Two Cigarettes in the Dark," "Charmaine" and "Diane," theme song for the picture "Seventh Heaven," which featured Charles Farrell and Janet Gaynor.

Phillips Retires From Vancouver Art Shop

Frank Phillips, manager of the Famous Players art shop in Vancouver, has resigned after 18 years with the company. He intends to retire.

Votion Is RKO Rep In European Area

Lt. Col. Jack William Votion, Hollywood producer, has been appointed European representative of RKO, Charles W. Koerner, vice-president in charge of production, announces. Votion's headquarters will be in London and he will act as liaison between RKO's Hollywood studio and its production activities in London and Paris. He will also function as a talent scout in Europe. In the army Votion was assistant military attache to the American Embassy in London.

UA Sets Up New Publicity Plan

A new plan for a publicity setup has been approved by United Artists, the scheme calling for special service departments which will work with the publicity heads of UA units for greater efficiency without infringing on their respective rights and duties. The plan was proposed by Barry Buchanan.

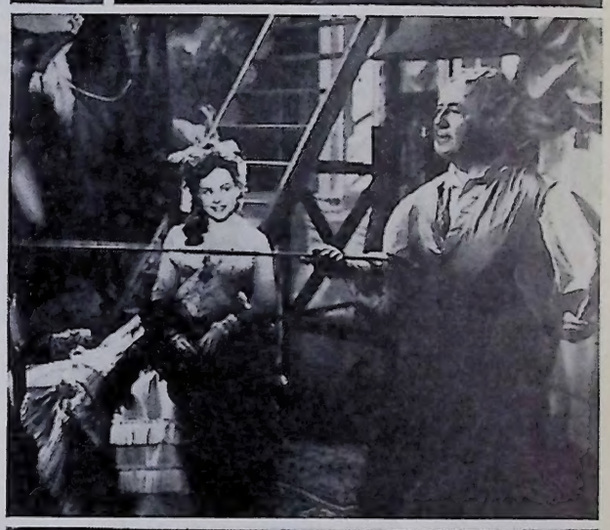
The new department, which Buchanan heads, will consist of a fashion expert, an advertising tie-up woman, a messenger service. They will be available at all times to individual UA publicity heads.

'Kitty' Is a Racy Diverting Film

PARAMOUNT has brought Rosamond Marshall's racy book, "Kitty," to the screen with much of the mischievous spirit intact.

Paulette Goddard, as the street girl whose rise from the gutters of London to the boudoirs of the nobility in the England of Gainsborough's day, is superb. Ray Milland, as the decadent peer who preens Miss Goddard as a lady whom he can use to better his fortunes, is also excellent. The supporting roles are in the competent hands of Patric Knowles, Reginald Owen and Cecil Kellaway.

This extremely diverting film has much drawing power for the box office.



From Now On— It's Different

The motion picture industry faces a major shift in customer tastes. Consumer appetites, whetted by years of waiting, are looking, in this as in all other business fields, for something new and different.

> **An independent merchandising analysis* just completed reveals an estimated 1,660,000 Canadian movie-goers whose entertainment tastes have been permanently altered. This huge audience is made up of 390,000 men and women who were overseas plus the scientifically-calculated minimum of three additional individuals whose entertainment habits each one of the 390,000 influences directly.**

The season's one major development in distribution across Canada is directly linked to this change — the organization of Eagle-Lion Films of Canada Limited.

As the outlet for the combined studios of the Rank organization, Eagle-Lion offers the entire line-up of overseas personalities whose rising popularity is building growing Canadian fan support. It presents international productions with the new entertainment styling which altered audience tastes require.

Hollywood saw the same shift coming in U.S. and, as a result, two-way lend lease on filmdom's big names is already operating. Among those invited by Hollywood, on loan from Hollywood to London or scheduled for coming productions are such distinguished screen leaders as David Selznick, Wesley Ruggles, Ingrid Bergman, James Mason, Phyllis Calvert, David Niven, Raymond Massey, Stewart Granger, Joseph Cotten, Patricia Roc, Rex Harrison and Ann Todd.

Eagle-Lion, in Canada, is the trade mark of this entire trend.

EAGLE-LION

* From a special study by E. M. Gauley, merchandising authority of MacLean Business Publications, and A. J. McKenna, research analyst, copies of which are available on request.